2006 - 2007

UNIVERSITY OF TORONTO FACULTY OF MUSIC

2006-2007 SEASON

WHERE GREAT MINDS MEET GREAT MUSIC

FACULTY *of* MUSIC
UNIVERSITY OF TORONTO

Friday, February 16, 2007
7:30 pm. Victoria College Chapel

University of Toronto Faculty of Music
presents

University Women's Chorus & Penthelia Singers

Robert Cooper & Mary Legge, conductors
Angel Chen, graduate conductor
Edward Moroney & Alice Malach, accompanists

Jubilate Deo, Alleuia — Judith Herrington
Magnificat — Z Randall Stroope
Dawn Bailey, soloist

Joint Choirs

Passetime with Good Company — Henry VIII
Tota pulchra es — Maurice Duruflé
Sulle Mulle — A. Ritsing
The Lamb — Sir John Tavener
J'entends le Moulin — arr. Donald Patriquin

Penthelia Singers

Mass No. 6 — Gyorgy Orban

Joint Choirs

- INTERMISSION -

Ave Maria — Gustav Holst

Joint Choirs

Cantemus — Lajos Bardos
The Garden — Allan Bevan
Flute: Dawn Bailey
Past Life Melodies — Sarah Hopkins
Choral Songs — Sergei Rachmaninoff
The Angel
Night

A la Musique — Emmanuel Chabrier
Emily Ding, soloist

University of Toronto Women's Chorus

How Can I keep From Singing — arr. James Mulholland

Joint Choirs

Program Notes

Magnificat
The Magnificat is the Blessed Virgin Mary's song of rejoicing, a personal expression of joy and thanksgiving at the fulfillment of God's promise of redemption. This exuberant setting of the Canticle of Mary by American composer Z. Randall Stroope, with piano four-hands, soprano solo and four-part treble chorus is a celebratory paean of praise.

Passetime with Good Company
Henry VIII penned 35 royal compositions in the early years of his turbulent reign. A gifted composer, he excelled in portraying the pleasures of courtly life through words and music. Perhaps the most famous of his songs,"Passetime..." reveals a carefree mood of a thoughtful man and engages reflection of an earlier time.

Tota Pulchra es
An exquisite motet in praise of the Virgin Mary takes its text from the *Song of Songs*. Rapturous melodic fragments exalt the purity, beauty and the high esteem in which she is held. Based on a Gregorian chant, the unresolved harmonies echo an earlier harmonic language but Duruflé's tensions and approach bring a 20th century response and suspend the image of total beauty.

Sulle Mulle
A fanciful song in Estonian, descriptive of the joys and attributes of nature, contains elements of barbershop style! The infectious dotted rhythm of the soprano melody acts as a foil for the equally compelling rhythmic ostinato of the alto parts.

The Lamb
Originally scored for mixed voices, this version was elevated to women's choir status by outstanding women's ensemble, Anonymus 4. The poignancy of the William Blake text (*Songs of Innocence*) is enriched by the dissonances and tensions which penetrate the tenderness of the text.

J'entends le Moulin
"I Hear the Windmill" is a game of rhymes, nonsensical here and there, where the final syllables of each line rhyme with "J'entends". The 'tique, tique, taque" of the windmill carries the piece to its brilliant and exciting finale.

Ave Maria
This stunning jewel shines like a beacon among the countless settings of the familiar text. Scored for 8-part double chorus, the sonorities and interweaving textures evoke the mystery of the Ave Maria antiphon to a degree rarely heard. Through suspensions and unexpected resolutions the effortless, soaring passages uplift the listener to realms of transcendence.

Mass No. 6
Thanks to increased availability, the music of György Orbán is emerging as a new force in choral music. Born in 1947 in the province of Transylvania in Romania, Orbán emigrated to Hungary in 1979. His *Mass No. 6* has 4 movements: Kyrie, Gloria, Sanctus-Benedictus, and Agnus Dei, and is typically Orban: unusual and spectacularly beautiful. Orbán's music defies easy classification: a superb command of harmony, which he combines with a keen rhythmic sense and a gift for setting language for singers. The haunting *Mass No. 6* for treble voices and piano is powerfully reminiscent of Poulenc and Debussy.

The Garden
Written by Alberta composer Allan Bevan, *The Garden* was commissioned for the 2006 National Youth Choir for treble voices, piano and flute. Set to the words of Victorian era poet and writer Alice Meynell, *The Garden* is a rhapsodic expression of love, where the heart is compared to the soaring beauties of the natural world.

Past Life Melodies
Sarah Hopkins (born 1958) is a unique Australian composer, highly acclaimed for her visionary and holistic music. Employing simple melodic ideas interspersed with harmonic overtone singing, *Past Life Melodies* has been described as "a profound work which blends European antiquity with Aboriginal songlines and hen transports one to Nepal, the roof of the world, where the monks are chanting".

Choral Songs
Rachmaninoff composed his *Six Choral Songs* in 1896 at the age of 23. Better known then as a pianist, these songs confirm his strong pianistic skill while also revealing his sensitivity to the poetry of his Russian compatriots and his love of the voice and its many lyrical possibilities.

A La Musique
French Romantic opera composer Emmauel Chabrier composed his 'ode to music' for female voices in 1890, which he premiered himself in November of that year as an inaugural dedication of the home of his good friend Jules Grist. Based on the text of Edmond Rostand, the music and text of *A La Musique* are inextricably wedded. The work is remarkable for its slow ceaseless build-up and ecstatic harmonies, as well as its ethereal harmonic palette. The work begins with the chorus singing "Divine Music, O Goddess!", which inspired Debussy to declare Chabrier's Ode as the 'composers credo'.

TEXT TRANSLATION for
"A la Musique" by Emmanuel Chabrier
Poetry by Edmond Rostand

Chorus:
Music, adorable, o Goddess!
You who rock the infant and charm the aged,
and agitate by your accents the heart of blond youth!
You, by whom we are sailed towards the ideal shore,
Adorable music, That is you!
Mother of memory and nourisher of dream,
It is you whom we are pleased today to invoke under this roof.

Soloist:
We consecrate to you this home,
Grant your favour to these inhabitants
and give them such sweet moments that they would live, forgetting time.
Rain down your celestial manna on their hosts as on them,
and produce every day a greater number of music lovers.
Pour on us, filling these urns of masters who once were Gods,
the melodic andantes and the delicious nocturnes!
Then here, the less tender souls will be struck with gentle emotion
upon hearing the charming choirs formed by the voices of young women.
Be the protective Goddess, O music, of this home,
and always keep ablaze the consoling flame of art!
So that all with faithful hearts who will gather within these walls,
feel above their heads the wind blowing from your great wing!

University Women's Chorus

SOPRANO
Dawn Bailey
Natalie Basta
Amanda Bell
Justine Butkovich
Yiru Chen
Angel Chen
Emily Xin Ding
Rebecca Fleming
Nadine Guertin
Mei Hao
Maria Harman
Jocelyn Howard
Nicole Hulme
Rosa Hwang
Jessica Hyun
Andjelika Javorina
Isabella Jie
Jennifer Johnston
Laura Kim
Chelsea Laird
Melanie Lamoureux
Jennifer Lee
Irene Lee
Rachelle Luk
Sujatha Mathi
Larissa McKetton
Laura Michaels
Opani Mudalige
Charlotte Mundy
Sarah Nicol
Sara Papini
Christine Raftopoulos
Angie Roides
Megan Shin
Marissa Solow
Anna St. Pierre
Bogdana Verbenko
Christine Yen
Jian Zhang

ALTO
Andrea Chan
Maria Christina Chern
Patricia Chung
Rebecca Daniels
Emma Heath-Engel
Hwa Yeong Maria Jung
Yoo Jin Kang
Sabina (Ji Eun) Kim
Candice Leung
Jennifer Sau-Wai Li
Indira Nanavati
Ameera Nimjee
Amy Valyear
Brittini Whiting
Sophie Zhang

Penthelia Singers

SOPRANO I
Becky Carpenter
Susanna Henderson
Deborah Isaac
Gabrielle Kemeny
Sharon Lai
Claire Nguyen

SOPRANO II
Maral Agnerian
Mary Anderson
Jennifer Brown
Kristina Hunt

ALTO I
Caroline Fredericks
Abby McGarvah
Vania Lai Smyth
Katie Tam

ALTO II
Monika Medri
Paula Owolabi
Emily Taylor

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Upcoming Choir concert
Friday, March 2, 2007
No Passport Required
University of Toronto Master Chorale
Brad Ratzlaff, conductor
7:30 pm. Victoria College Chapel. $14, $8 senior/student

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PENTHELIA SINGERS
Penthelia Singers is a dynamic ensemble of young women committed to excellence in performing a diverse and musically sophisticated repertoire in several languages spanning the Renaissance to the 21st century with a particular interest in Canadian compositions. Founded in 1997, the group was named after the Egyptian priestess-musician, Penthelia. Noted for its innovative programming, the choir has been a semi-finalist in the CBC Radio Competition for Amateur Choirs and also performed a significant role in R. Murray Schafer's "In Search of Zoroaster" in 2003. Recently, the choir was honoured to sing at the Montreal Women's Choir Festival. A highlight of its celebratory Tenth Anniversary concert will be the Canadian premier of "The Chambered Nautilus" by the American composer, Amy Beach. "Bach, Brahms, Bartok and Beach" will occur on June 3 at the Glenn Gould Studio.

MARY LEGGE, founder and artistic director of Penthelia Singers and a graduate of the University of Toronto Faculty of Music, is retired from an active career as Director of Choral Music in the Claude Watson Programme for the Arts at Earl Haig Secondary School. Her teaching expertise includes teacher education at the Faculty of Education, University of Toronto and York University. Ms. Legge has adjudicated in various Kiwanis Choral Festivals throughout Ontario and Newfoundland. She has led workshops in choral technique and sight-singing for the Ontario Music Educators' Association, and Cantata readings for CAMMAC. She also conducts workshops for directors of children's choirs as well as reading clinics and workshops for liturgical conferences. Having retired as organist of Rosedale Presbyterian Church, she continues to perform as a freelance musician.

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Biographies

One of Canada's leading choral conductors, **ROBERT COOPER, C.M.**, began his career under the tutelage of Helmuth Rilling and Robert Shaw. He is currently the Artistic Director of the *Orpheus Choir of Toronto*, *Chorus Niagara*, the *Opera in Concert Chorus*, and is a teaching member of the Choral Department, Faculty of Music, University of Toronto. As a superb choral trainer and conductor, Mr. Cooper also provided strong artistic leadership to the *Toronto Mendelssohn Youth Choir* for 22 successful years, influencing over 2000 young adult singers. Many of those singers have gone on to solo careers, while others are adding their own voices to various choirs across Canada.

He enjoys a distinguished career as a guest conductor and clinician working with many of Canada's leading choral organizations and provincial choral federations. He has had the honour of conducting the *National Youth Choir* of Canada and made his Carnegie Hall debut in 1997 for a Celebration of Canadian Choral Music. He recently conducted concerts with Symphony Nova Scotia and the London Symphony, as well as conducting Newfoundland's *Festival 500* and productions for Toronto Operetta Theatre. In addition to his work with choirs, Robert Cooper has been involved with the presentation of more than 80 operas and has been a frequent guest conductor with opera companies across Canada. This October Mr. Cooper adjudicated the international choral competition *Let the People Sing* in London, England. He has also recorded CD's of both opera and choral music and provided choral backup for films and Stratford Festival productions.

This year Mr. Cooper will return to conduct at Newfoundland's Festival 500, Parry Sound's Festival of the Sound and the 2007 Ontario Youth Choir.

Robert Cooper has served as President of both the Ontario Choral Federation and the Association of Canadian Choral Conductors and is on the Board of Directors of Chorus America. To complete the circle, Mr. Cooper brings fine choral music to all of Canada as Executive Producer, Opera and Choral Music, for CBC Radio Two.

Robert Cooper received an Honorary Doctorate degree from Brock University for his significant contribution to the Canadian choral community and was recently made a member of the Order of Canada.

EDWARD MORONEY continues his eclectic career as an organist-choirmaster, accompanist and music educator in Toronto. A graduate of the University of Toronto in Composition and vocal music education, he studied with John Beckwith, Derek Holman, Oskar Morawetz and Lloyd Bradshaw. When a chorister at St. Michael's Cathedral, Mr. Moroney studied organ with Victor Togni, and at the university with Charles Peaker and Douglas Bodle.

Mr. Moroney is a former organ-scholar of St. Chad's College, Durham Univeristy (UK), and is a fellow of several learned societies and British music colleges. Throughout many years of accompanying, he has been associated with the CCOC as founding accompanist, the COC, the Toronto Mendelssohn Youth Choir and the Bell'Arte Singers. Mr. Moroney accompanies the TMYC in two CDs (CBC label), the "Magic of Christmas" and "A Christmas Carol", and has worked with many distinguished conductors including Robert Cooper, Elmer Iseler, John Rutter and Robert Sund.

At the University of Toronto, Mr. Moroney was the only studio accompanist ever employed by the legendary vocal teacher Irene Jessner. In 1973 he was awarded the first Leslie Bell Choral Conducting Scholarship (Ont. Arts Council), and was a recipient of the Queen's Golden Jubilee Medal (Canada) in 2002. Mr. Moroney has been organist-choirmaster at St. Andrew's Anglican Church since 1998, and is the accompanist for the Univ. of Toronto Women's Chorus, the Riverdale Youth Singers, and has played for the Opera In Concert Chorus for twenty years.

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Please contact Sarah Brown at 416-946-3145 if you would like to learn more about this program.